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Publisher
DURAND W. ACHEE

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JEFFREY A. DICKEY

Editor-in-Chief
JUDITH SIMS

Music Editor
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Design Director
CATHERINE LAMPTON

Production Manager
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Art Assistants
NEIL MOSKOWITZ,
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Typography
PHIL BLECKER/ROSETYPE

Contributing Editors
JACOBA ATLAS, MARTIN CLIFFORD, ED GRAY, LEN FELDMAN, MORLEY JONES, DAVIS SEAY, FRED SETTERBERG

Office Manager
JOAN SHAW

Advertising Offices
Los Angeles
JEFF DICKEY
1680 North Vine, Suite 201
Hollywood, CA 90028
213/462-7175

Chicago
TOBIN, KREITMAN & ASSOCIATES
4753 North Broadway
Chicago, IL 60640
312/561-9334

New York
WILLIAM P. COOLEY & ASSOCIATES
299 Madison Avenue
New York, NY 10017
212/687-5728

BARRY ALFONSO (*On Tour*), a contender out of San Diego, is quick out of the gate, has good moves to the hoop and claims he will revive the two-handed set shot, given half a chance.

LINDA EKLUND (*On Tour*), secretly terrified of grizzly bears, left her hometown of Kalispell, Montana for the safety of Manhattan's Chelsea district, where she lives very close to a Chinese-Cuban restaurant and claims the food is good, but an hour later you feel like rolling cigars.

TIM GIOI (*On Disc*) is one of the fabled Gioi Brothers, ace highwire act in the Circus de Walla Walla; in his off hours, he runs a bookstore in Hanover Park, IL.

ROBERT L. LITTMAN (*On Screen*) has a Ph.D. in English from the University of Massachusetts and currently writes for *Book & Art*, *Entertainment West* and *Heights and Valley News*, the latter distributed in New York's Columbia U. area, where Lichman now lives.

DENNIS LYNCH (*On Tour*) is a grad student and English instructor at Northern Illinois University.

R. MELTZER (*On Disc*) ("R" to close friends) is also known as Borneo Jimmy, and has spewn opinions across various pages in high and low culture journals. His "Hepcats from Hell" radio show is must listening in L.A., spanning tastes from Ornette Coleman to the Trashmen.

PAUL OELSWANG (*Illustration = In Both Ears*), artist with either Rapidograph or mandolin in hand, is an institution around Eugene, Oregon. Or else has been institutionalized there; we forget which.

BEN SAFTERFIELD (*In Print*) lives in Austin, Texas, and that's all we know about him.

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&Ampersand

IN ONE EAR...

It would be hard to imagine two movie reviews more completely off base than Judith Sims' and Jacoba Atlas' reviews of *Kramer vs. Kramer* in the January/February *Ampersand*. It is clear that the ideological stance of these persons has warped not only their capacity for aesthetic appreciation but also their facility for dealing with facts.

Jacoba Atlas' review states "the people who call the shots in Hollywood are male." This is contradicted on page six of the same issue of *Ampersand*, where we find that Sherry Lansing, the new boss of 20th Century Fox, "supervised production" of *Kramer vs. Kramer*.

TERRY MADDOX
AUSTIN, TX

I cannot permit my indignation to pass without a few comments on Judith Sims' review of Robert Benton's *Kramer vs. Kramer*. Ms. Sims is apparently one of those feminists too bitter to recognize any inherent worth in males or masculinity. Her condescending remarks on the "wonderfulness of men," tinged with sarcasm, imply that no such thing exists.

Sims concedes that it is possible for a father to be as good or better a parent than a mother, then asks why Benton "sacrifices" a woman to make his point. Well, why not? It's only a movie! If she thinks all stories should have male villains and female heroines, she should start her own studio. Unfortunately, countless men have been destroyed by similar circumstances in *real life*. Had she permitted the steam to clear from her glasses when she emerged from the theatre, she might have perceived women as well as men sympathetic to the hero. The film may or may not be sexist, but the system which it parodies certainly is.

DAVID C. KELZENBERG
THE UNIVERSITY OF IOWA

I hope Sims will concede the possibility of stereotypes going both ways: you can't make the male lead a sadistic cyclops with homosexual tendencies *every* time.

Why does the portrayal of a lousy mother automatically turn the author into a male sexist who "thinks women should be dedicated mothers and wives with no life of their own?" I think you're hypersensitive; I'm no expert but it might help if you cut down on your coffee intake or obtain a tranquilizer prescription. Or, maybe a passionate heterosexual relationship will calm you down.

PAUL HATCHER
UNIV. OF TENN., COLLEGE OF LAW

Judith Sims replies: "Here's how it works: every critic and reviewer judges a book, film or performance using objective standards of excellence (widely ranging, usually) and then filters those standards through his or her own subjective sensibility. An Arab and an Israeli may emerge from the same film with entirely different reviews, especially if the film touches on social or political issues of personal interest to the Arab and Israeli. Kramer vs. Kramer not only touched on a social issue, it exploited that issue so effectively that most people (the majority of them males) have made an emotional commitment to the film far exceeding their normal appreciation of anything cinematic. The movie struck a nerve – and so did I when I criticized the latent sexism and anti-female bias of Kramer vs. Kramer. *Readers have reacted not as to an attack on a film; they've reacted as if they themselves have been skewered. Interesting.*

"We're sorry for the misleading news item about Sherry Lansing; there wasn't enough space to explain that Ms. Lansing left Columbia for many reasons, one of them reluctance on the part of the studio chiefs there to allow her much authority. She had very little control over Kramer vs. Kramer *and her other projects. It's still too soon to know if she will make a difference at Fox."*

March/April's Ampersand of the Month was submitted ages ago by Owen Cappleman, Assistant Dean of the School of Architecture, University of Texas at Austin; it was neatly filed in our "favorite" folder and now, finally, sees the light of print. Any patient, aspiring artist may also submit an original Ampersand of the Month by drawing neatly on white paper with black ink (no ballpoint pen, please) and sending the little beauty to Ampersand of the Month, 1680 N. Vine Street #201, Hollywood, CA 90028.

Your tabloid is without value. It is fawning and pretentious. The stuff you write about stinks. The writing itself stinks. The advertisements stink. Your "intelligent, irreverent" stance stinks. You pander to the lusts of an unwitting bunch of pagans. I suggest you read the Holy Bible and write about it. It's Truth.

ROBERT PAUL ARAJIAN
DEKALB, IL

To paraphrase Matthew (5:22), "Whosoever calleth his brother 'thou fool' shall not enter the kingdom of heaven."

Jeff Silberman's review of Aerosmith's "Night in the Ruts" was unjustified, based on the fact that he seemed to know as much about the band as Ronald Reagan knows about peanuts. How can anyone truthfully state "nothing sounds significantly different from past works," and suggest creative stagnation within Aerosmith when he doesn't even know such obvious things about the group as 1) it's *Live Bootleg*, not *Live Bootlets*; 2) it's Sweet Emotion, not Sweet Inspiration, and; 3) Tyler's first name is Steven, not Stephen? Also, I would like to ask Mr. Silberman how he figures "Chiquita" even resembles "Sweet Emotion"? Admittedly, "Draw the Line" was over-produced (even Tom Hamilton would admit that), but it was not overbearing and showed yet another side of their diverse style.

JIM HUNTER
UNIVERSITY OF GEORGIA

Martin Clifford's article "Make the Party Jump, Not the Needle" in your January/February issue is totally absurd. First of all the average stereo owner has no use for two turntables and the only person who would have any use for a mixer-fader would be a professional disc-jockey or a live band. Furthermore when renting an apartment you can't just mount speakers whenever you feel like it (most college students either live in a dorm or rent an apartment). It has been my experience that a single pair of 3 or 4 way speakers put out more than enough sound.

KIRK COSTON
CENTRAL MICHIGAN UNIVERSITY

"Absurd? Is the pursuit of perfection ever absurd? What are you, one of those joyless types who won't bathe in Perrier water? Actually, Mr. Clifford was asked to describe an ideal party sound system; practicality was given a brief vacation."

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OUR COVER

Macho, machete-wielding Zevon strutted his stuff for photographer Ludi Jansky, who left Czechoslovakia several years ago for residence in this country. Our gain.

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